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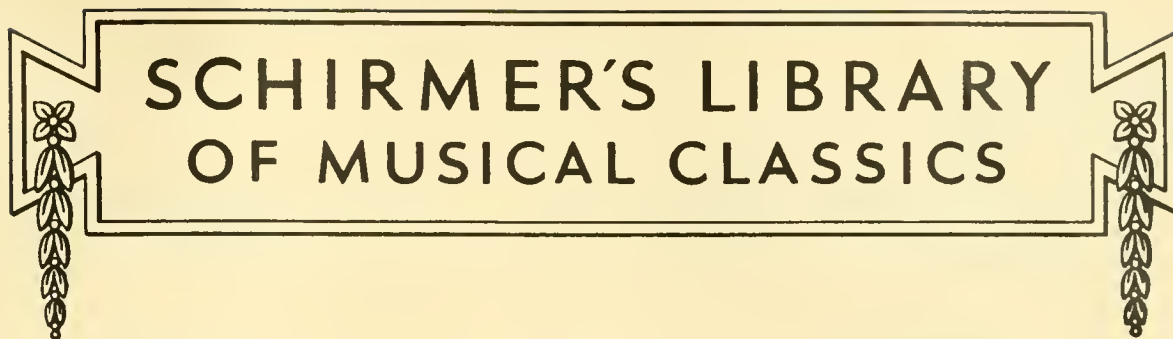
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# IGNAZ MOSCHELES

Op. 70

## 24 Studies for the Piano

### 24 Estudios para Piano

Finishing-lessons for advanced performers consisting of characteristic compositions in all the major and minor keys. Fingered and provided with notes explaining the aim and proper execution of each study.

Lecciones de perfeccionamiento para ejecutantes adelantados, que consisten en composiciones características en todas las tonalidades mayores y menores. La digitación está marcada y los estudios están provistos de anotaciones que explican el fin y ejecución adecuados a cada uno de ellos.

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Instrumental Music is the most romantic of all the Arts;  
for its subject-matter is the Infinite alone.

E. T. A. Hoffmann:

"Fantasie-Stücke," 1st Part.

## PREFACE

In whatever other merit the following work may be deficient, it may at least claim that of being the result of zealous attention and long experience.

The Author does not pretend to have created an entirely new work; but, having carefully studied the compositions of the greatest writers, and endeavored to enrich his mind with their excellencies, he has freely left his own thoughts to follow their natural direction, subject only to his knowledge of the genius of the instrument, whose capabilities he conceives to be without limit. He has not designed this work for those who have made but moderate advancement in the art; but for those only who have formed themselves on the productions of the great masters, and acquired a previous proficiency on the instrument. Not only is a well-grounded knowledge here required, but also that species of execution which is the effect of taste and sensibility; for it is not so much the Author's intention to cultivate mechanical perfection, as to address himself to the imagination of the performer, and to enable him to excel in all the delicacies of light and shade; in contrast, sentiment, and passion—in short, to make him master of all that is implied by the comprehensive term, *Style*.

In order to promote the especial design of his work, the Author ventures to introduce a few rules for the performer. These may, doubtless, be found in every good treatise on Pianoforte-playing; yet, because they are not always well understood, are frequently neglected, and sometimes altogether rejected, he deems it necessary to repeat them here.

By treating them as unimportant, the scholar too often labors on insensible of their worth, until at length he finds he must retrace his steps, if he hope ever to obtain the credit of being a performer of taste and feeling.

La música instrumental es la más romántica de todas las artes, pues sus temas son infinitos.

E. T. A. Hoffmann,

"Fantasie-Stücke," 1<sup>a</sup> Parte.

## PREFACIO

Aunque la presente obra pueda parecer deficiente, por lo menos es el resultado de una larga experiencia y de un estudio concienzudo.

El autor no tiene la pretensión de haber creado una obra nueva, pero habiendo estudiado cuidadosamente las obras de los principales autores y procurado enriquecer su memoria con sus cualidades, ha dejado libre acción a su imaginación y se ha sujetado, tan sólo, a su conocimiento del género del instrumento cuya amplitud estima ilimitada. Esta obra no la ideó para los que poseen un conocimiento moderado de este arte, sino sólo para aquellos que se han formado con las obras de los grandes maestros y que han adquirido con anterioridad una vasta práctica en el instrumento. No sólo es necesario tener un conocimiento bien fundado, sino también esa ejecución que es el resultado del buen gusto y de la sensibilidad, pues la idea del autor es, no tanto el conseguir perfección mecánica, cuanto el apelar a la imaginación del ejecutante y facilitarle el brillar en todos los matices de contraste, sentimiento y apasionamiento; en una palabra, hacerlo un maestro en todo aquello que significa, *Estilo*.

Para hacer realzar el fin especial de su obra, el autor se ha tomado la libertad de presentar unas cuantas reglas al ejecutante. Estas, sin duda, se encontrarán en cualquier buen tratado para el estudio del piano, pero como algunas veces se abandonan por no ser bien comprendidas, y otras veces son rechazadas por completo, créese necesario el repetir las. Considerándolas de poca importancia, el discípulo trabaja sin darles valor, hasta que encuentra que es necesario volver sobre sus pasos, si desea llegar a ser un ejecutante de buen gusto y sentimiento.

## REMARKS ON THE TOUCH

§ 1. The player must possess such control over his fingers as, by the weight and pressure of their extremities, enables him to produce every shade and gradation of tone, from the most delicate to the most powerful. Nor is this finely proportioned touch necessary only in passages having a succession of notes of equal strength, but also in those where sudden changes in their degrees of force are required; or where all the shades of distinction betwixt delicacy and power are nicely interwoven with each other.

In this work, as well as in others (the latest productions of distinguished masters), these several gradations of strength of touch are carefully marked by the following signs: *ff*, *f*, *mf*, *p*, *sotto voce*, *mezza voce*, *pp*, and even *ppp*.

A gradual augmentation from *p* to *f* is marked  $\text{<}$  or *Crescendo*.

The reverse is marked  $\text{>}$  or *Decrescendo*, *Diminuendo*.

§ 2. Besides the strict observance of these and other signs, the Author recommends a due regard to the accented part of each measure, which, in every species of Time, whether Simple or Compound, occurs on the note which begins the measure. There is also a secondary or weaker accent on that note which begins the second half of the measure of the following times: C,  $\text{\textcircled{C}}$ ,  $\frac{12}{8}$ ,  $\frac{6}{4}$ ,  $\frac{9}{8}$ .

Syncopations in all divisions of Time require an emphasis to be given to notes distinguished by their greater value, even when they occur in such parts of a measure as are not usually accented, as, for example:



\* This Time,  $\frac{12}{8}$  is, in rhythmic character, the same as Common Time; and is often used in preference, to avoid the notation of Triplets, in Common Time, which would, in some cases, occur; thus:



\*\* This Time,  $\frac{12}{8}$ , must not be confounded with  $\frac{3}{4}$  time; the latter being Simple Time, requiring but one accent, and the former being Compound Time, requiring two.

## ANOTACIONES SOBRE EL MODO DE ATACAR

§ 1. El ejecutante debe tener tal dominio sobre sus dedos, que por el peso y presión de sus extremidades, pueda producir todos los matices y graduaciones de tono desde el más delicado hasta el más potente. No sólo es necesario un tacto muy proporcionado en los pasajes que tienen sucesión de notas de igual fuerza, sino también en aquellos donde ocurren cambios bruscos y en los que hay que hacer notar los diferentes matices de delicadeza y fuerza que se hallen ligados unos con otros con finura.

Tanto en esta obra como en otras, (las últimas producciones de maestros distinguidos), estas graduaciones de fuerza en el ataque, son cuidadosamente marcadas con los signos: *ff*, *f*, *mf*, *p*, *sotto voce*, *mezza voce*, *pp*, y aún *ppp*. Un aumento graduado de *p* a *f*, se marca  $\text{<}$  o *Crescendo*.

El inverso se marca  $\text{>}$  o *Decrescendo*, *Diminuendo*.

§ 2. Además de observar estrictamente estos y otros signos, el Autor recomienda el tener en cuenta esa parte acentuada de cada tiempo, que en todos los Compases, ya sean Sencillos o Compuestos, distingue a la primera nota de cada compás. También hay un acento secundario, o más débil en la nota que comienza la segunda parte del compás de los siguientes tiempos: C,  $\text{\textcircled{C}}$ ,  $\frac{12}{8}$ ,  $\frac{6}{4}$ ,  $\frac{9}{8}$ .

Las notas sincopadas, en todas las divisiones del compás, que se distinguen por su mayor valor, requieren un énfasis aunque estén en lugares del compás donde no se acentúa de ordinario, como por ejemplo:



\* Este compás,  $\frac{12}{8}$ , es en su carácter rítmico, lo mismo que compasillo y se usa de preferencia, a menudo, para evitar el uso de tresillos que podrían aparecer en compasillo; como sigue:

\*\* Este compás,  $\frac{12}{8}$ , no debe confundirse con  $\frac{3}{4}$ , pues este último es compás sencillo que requiere sólo una acentuación, mientras que el otro es compás compuesto que requiere dos.



All such accentuations, however, are more applicable to passages of power, to brilliant running passages, and to those parts of a composition which are interwoven with counterpoint in the fugue style, than to melodious, expressive and slow movements.

§ 3. Passages consisting of an uninterrupted sequence of rapid notes are to be divided by a moderate accent at the commencement of each group of 4 notes.

If Triplets, the accent must be on the commencement of each group of 3.

This accent is not so much to be effected by force, as by slightly dwelling on the first note; but this must be done with great care and judgment, since its abuse will render the passage stiff and mechanical. This remark is not so applicable to scale-passages, as to a succession of such as are constructed on a similar figure, and proceed from 4 to 4, 8 to 8, 3 to 3, or 6 to 6 notes.

Todas estas acentuaciones, sin embargo, se aplican a pasajes de fuerza, a pasajes brillantes corridos y a aquellas partes de una composición que se hallan mezcladas con contratiempo a estilo de Fugas, más que a movimientos lentos, melodiosos o expresivos.

§ 3. Los pasajes que constan de una serie no interrumpida de notas rápidas, se dividen con una acentuación moderada al comenzar cada grupo de cuatro notas.

Si son Tresillos, la acentuación se colocará al comenzar cada grupo de tres notas.

Esta acentuación no se ha de efectuar con fuerza, sólo posándose ligeramente en la primera nota, pero hay que hacer esto con mucha discreción y cuidado, pues de su abuso, resulta el pasaje mecánico y entorpecido.

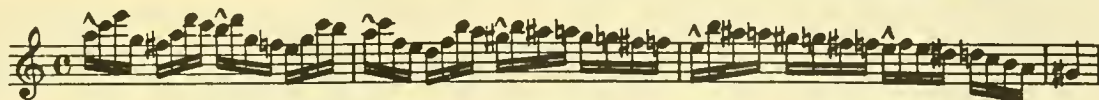
Esto no puede aplicarse a pasajes de escalas, sino a una sucesión de aquellos que están escritos en estilo semejante y que constan de 4 a 4, de 8 a 8, de 3 a 3, y de 6 a 6 notas.

EXAMPLE  
of 4 to 4.



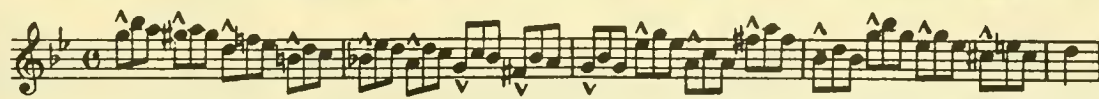
EJEMPLO  
de 4 a 4 :

EXAMPLE  
of 8 to 8.



EJEMPLO  
de 8 a 8 :

EXAMPLE  
of 3 to 3.



EJEMPLO  
de 3 a 3 :

EXAMPLE  
of 6 to 6.



EJEMPLO  
de 6 a 6 :

§ 4. The finger must give to each note its exact value in reference to the general time of the piece, by not quitting the key until the next finger is in the act of pressing down the succeeding key, at which moment it must be taken off.

*Exception.* This rule need not be so rigidly observed when a succession of notes belongs to the same harmony; because, in this case, no mixture of dissonant sounds can arise, even though a preceding note should be held down somewhat longer, as in the following:

§ 4. El dedo debe dar a cada nota, su valor exacto de acuerdo con el compás general de la pieza y no desprenderse de la tecla, hasta que el otro dedo ataque a la que sigue, en cuyo momento puede retirarse.

*Excepción.* No es necesario observar esta regla tan rigurosamente cuando una sucesión de notas pertenece a la misma armonía pues en este caso, no hay disonancia en los sonidos aunque se haya retenido un poco más la nota precedente, como en el ejemplo que sigue:



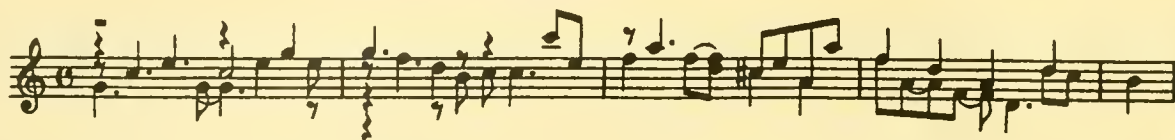
But if the following example (though marked with slurs) were performed without taking off one finger when the next is in the act of pressing down the succeeding key, according to the rule prescribed, the ear would be offended by unintended dissonances where the sign  $\sqcap$  is set over the notes.

Pero si el siguiente ejemplo (aunque marcado con ligaduras) se tocará sin alzar el dedo cuando el otro ataca la tecla siguiente, según la regla prescrita, el oído lo resentiría pues ocurrirían disonancias no intencionadas donde el signo  $\sqcap$  está puesto sobre la notas.



The Author cannot too strongly urge a judicious use of the above exception, because, if a writer wishes to produce such an effect, he has other means of intelligibly expressing it, viz.:

El Autor no puede tan enérgicamente como deseara, instar el uso juicioso de la excepción arriba mencionada, pues si un escritor desea producir ese efecto, tiene otros medios más comprensibles para expresarlo, como:



This, when accurately performed, will produce the same effect as the last Example but one.

Esto, cuando se interpreta correctamente, producirá el mismo efecto que en el penúltimo ejemplo.

§ 5. Whenever there is a rest, the hand should be elevated a moderate distance\* from the keys, and the full value of the rest strictly given. During short rests, the hand should be placed in the position wherein it must next act; but during such as continue a few measures, the hand should be withdrawn from the keys, and remain quiet.

§ 5. Cuando hay una pausa, la mano debe elevarse a una distancia\* moderada del teclado dando estrictamente el valor completo del silencio.

Even in short rests which interrupt a series of quick notes, the rule for elevating the hand fairly above the keys should be strictly observed.

En pausas cortas, la mano debe colocarse en la posición en que va a trabajar después, pero cuando la pausa dura varios compases, la mano deberá retirarse del teclado y permanecer inmóvil.

La regla de elevar la mano moderadamente sobre el teclado, debe ser observada con rigurosidad aún en pausas cortas que interrumpen una serie de notas rápidas.



This must not be negligently done, as is too often the case; for then, instead of the rest being distinctly observable, its duration is included in the value of the note which precedes it; as in the following:

Esto no se debe hacer de una manera negligente como sucede en muchos casos, pues entonces, en vez de distinguirse bien la pausa, su duración es incluida en el valor de la nota que la precede, como en el ejemplo siguiente:



The same rule must be as strictly observed by the left hand as by the right.

La misma regla debe observarse estrictamente con la mano izquierda, tanto como con la derecha.

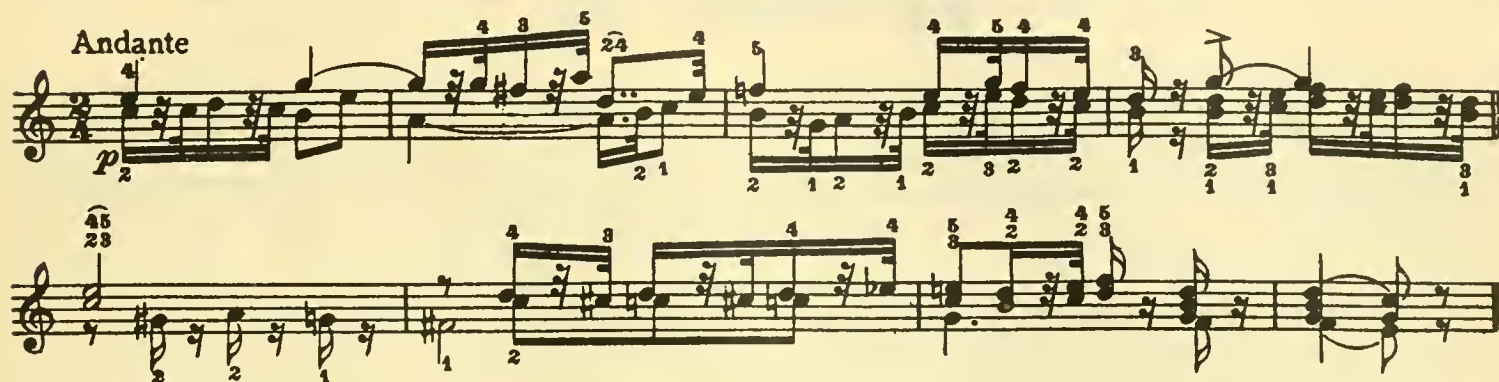
\* To fix a precise distance seems too mechanical—but the Author would wish the hand to be raised about twice the height of the black keys in tranquil passages; and in spirited passages, particularly after staccato notes, a good deal higher.

\* Parecería demasiado mecánico, el fijar una distancia precisa, pero el Autor desearía que la mano se levantara lo equivalente al doble de la altura de las teclas negras, en pasajes tranquilos; pero en pasajes brillantes, especialmente después de notas staccato, a mucha mayor altura.



§ 6. When one hand has to perform several parts, one or two of which are interrupted by rests, whilst a third is proceeding with uninterrupted notes, such rests must be effected by elevating part of the hand or particular fingers, in the same manner as has just been described with respect to the whole hand.

Example for the right hand:



§ 6. Cuando una mano tiene que ejecutar varias partes y una o dos de ellas son interrumpidas por pausas, mientras que una tercera sigue sin interrupción en sus notas, estas pausas se han de efectuar elevando parte de la mano o dedos individuales de la misma manera ya descrita respecto a toda la mano.

Ejemplo para la mano derecha:

Example for the left hand:

Ejemplo para la mano izquierda:



Example for both hands:

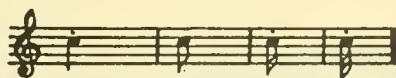
Ejemplo para las dos manos:



§ 7. The occasional shortening of the value of notes, which takes place in the *Staccato Style*, is of two descriptions. The first is marked with a round dot, thus:—(·), and is to be performed by giving half the value of the note and making the remaining half a rest.

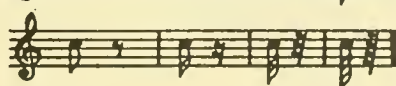
§ 7. El acortar el valor de las notas ocasionalmente como sucede en el *Estilo Staccato*, se hace de dos maneras. La primera se marca con un punto redondo así:—(·), y se toca dándole la mitad del valor a la nota y haciendo una pausa con la mitad restante.

Notes marked thus:



Las notas marcadas así:


are thus performed:



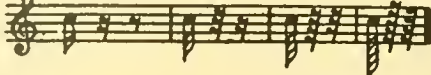
se tocan de esta manera:

The second is marked with a dash, thus:—('), and is to be performed by giving one-fourth of the value of the note, making the remaining three-fourths a rest.

La segunda se marca con una raya así:—(') y se toca dándole una cuarta parte del valor de la nota haciendo una pausa con las tres cuartas partes que restan.

Notes marked thus: 

Las notas marcadas así:

are thus performed: 

Se tocan de esta manera:

§ 8. But when a Slur is drawn over either of the above dots, the note must have three-fourths of its just length; and, if the movement be slow, the notes must be held nearly their full length, so as to leave betwixt each two notes but a very slight break.

§ 8. Pero cuando se coloca una ligadura encima de cualquiera de los signos arriba mencionados, la nota debe tener una duración de tres cuartas partes de su valor y si el movimiento es lento, las notas deben retenerse durante casi su valor total, de manera que sólo quede entre cada dos notas, un ligero intervalo.

Examples with round and pointed dots, slurred:



or  
o



Ejemplo con puntos o rayas, con ligaduras:

which must be played thus:



Que debe tocarse así:

And if the movement be slow, they must be performed thus:



Y si el movimiento es lento, se debe tocar de esta manera:

It would be well, however, if the round dot only were employed under slurs; because the pointed dot, when used without the slur, shortens the note more than the round dot; and its indiscriminate employment is, consequently, improper.

Sin embargo, se debe emplear únicamente el punto redondo bajo las ligaduras, pues cuando se usa la raya sin la ligadura, acorta la nota más que el punto redondo, por lo tanto, es impropio el usarlos indistintamente.

§ 9. The remarks made upon single staccato notes are also applicable to double notes and to chords; but when the dots are used with slurs over double notes and chords, these should be struck very slightly, in the Arpeggio manner, giving them the same length of time as a dot under a slur requires.

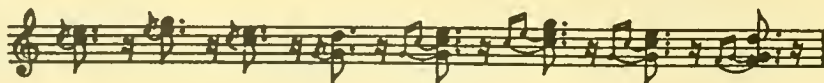
§ 9. Las anotaciones hechas sobre notas de staccato, aisladas, se aplican también a notas dobles y a acordes, pero cuando los puntos se usan con ligaduras sobre notas dobles y acordes, estos deben ser atacados muy ligeramente a manera de Arpeggios, dándoles el mismo valor que requiere un punto bajo una ligadura.

Example:



Ejemplo:

Should be performed thus:



Debe tocarse así:

§ 10. There is still another shortening of the value of a note, which happens when 2, 3 or even 4 notes are grouped together by a slur.\* In such case, the last note is to be played as if it were marked with a round dot, as in following example:

§ 10. Hay también otro caso, en que el valor de una nota es disminuido y es cuando 2, 3 y aún 4 notas, se hallan en grupo unidas por una ligadura.\* En este caso, la última nota se toca como si estuviera marcada con un punto redondo, como en el ejemplo siguiente:

A passage marked thus:

Un pasaje marcado así:



\* Where there are 4 notes or more, the effect of shortening the last note is far more seldom applicable.

\* Donde hay cuatro notas o más, el efecto de acortar la última nota, se usa con menos frecuencia.



should be played thus:



The first note in the slurred passage is to be slightly accented, as designated in the above example by the mark ; which mark is also used with the same intention when placed over a note in the following manner: ♯

## ON THE LEGATO STYLE

The Author has scarcely anything to say on this subject which is not comprised in the rules set down in Section 4; as the sign  $\frown$  and the words *legato*, *molto legato*, *cantabile*, *sostenuto*, demand nothing more than the strict observance of the principles there given, and a judicious prolongation of such notes as belong to one harmony. Good writers, however, spare no means to make known, either by signs or the mode of notation, wherever they wish to produce *legato* and *cantabile* effects; so that the performer has only to render the passage exactly as it is written, according to the rules given in Section 4, in order to fulfil the intentions of the composer.

## ON PLAYING IN TIME

That "*Time is the soul of music*" is an adage approved by all ages in which music has been truly cultivated; and though the genius of modern music requires more deviation from the strict observance of time than that of the ancient, the Author still prefers those compositions wherein such deviations are less introduced or required.

For this reason, he advises the performer to accustom himself to an exact and regular observance of the true time of the piece which he executes; and to pay the utmost attention to the nice degrees of acceleration or retardation which are marked by the Author himself, without allowing his own fancy the liberty of introducing others.\* The performer who intends to play with accompaniments will feel the importance of this remark.

Exceptions to this rule are, however, allowed in pieces marked *agitato*, *a capriccio*, *con passione*, *con anima*, and in all kinds of Cadenzas, Organ-points, and Preludes, even when they are divided into measures; for in such cases the performer is left to the dictates of his own taste and fancy.

A certain neglect of the observance of true time, which the Author has often remarked, and feels particularly inclined to reprove, is this: that where a rest is suddenly introduced, the player frequently omits to give such rest its full length; and, by passing too soon to the following note, causes a deficiency in the measure.

\* Although no author would wish his compositions to be performed throughout with mathematical exactness in respect to time, many composers have eagerly availed themselves of the ingenious invention of Maelzel, called the Metronome, by which the exact degree of movement which should prevail throughout the piece is indicated. This instrument, however, should not be used for beating time during the whole performance.

debe tocarse así:

La primera nota, en un pasaje ligado, debe ser ligeramente acentuada como está marcado en el ejemplo anterior por el signo  $\frown$  cuyo signo se usa para este mismo efecto, cuando se coloca sobre una nota, así: ♯

## SOBRE EL ESTILO LEGATO

El Autor poco tiene qué decir sobre esta materia, que no está comprendida en las reglas escritas en la sección 4; y el signo  $\frown$  y las palabras: *legato*, *molto legato*, *cantabile* y *sostenuto*, sólo tienen por objeto el estricto cumplimiento de esos principios, y una prolongación juiciosa de aquellas notas pertenecientes a una misma armonía. Los buenos autores sin embargo no evitan modo alguno de hacer conocer, ya sea por medio de signos o por su manera de colocar las notas, si desean producir el efecto de *cantabile* o de *legato*, para que el ejecutante interprete el pasaje tal como está escrito según las reglas dadas en la sección 4 y de esta manera poder llevar a cabo la idea del compositor.

## SOBRE EL MODO DE TOCAR A TIEMPO

Que "*el compás es el alma de la música*," es un adagio aprobado en todas las épocas durante las cuales, este arte se ha cultivado y aunque el estilo de la música moderna requiere el desviarse de esta regla tan severa más que el de la antigua, sin embargo, el autor prefiere aquellas composiciones en las cuales dichas desviaciones ocurren con menos frecuencia.

Por esta razón recomienda al ejecutante se acostumbre a una exacta observancia del compás verdadero de la pieza que toca y fije su mayor atención a los grados de aceleración y retardo marcados por el mismo autor sin dejar a su fantasía la libertad de usar otros nuevos.\* El ejecutante que intente tocar con acompañamientos, apreciará la importancia de esta observación.

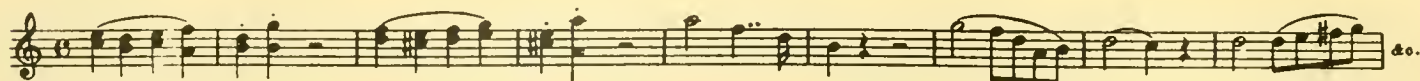
Las excepciones a esta regla son admitidas sin embargo en piezas marcadas *agitato*, *a capriccio*, *con passione*, *con anima* y en toda clase de Cadenzas, Pedales y Preludios; aún cuando estén divididas en compases, pues en estos casos se deja en libertad al ejecutante según le dicte su propio gusto y fantasía.

Un cierto abandono de la observancia del verdadero compás, que el Autor ha notado con frecuencia y se siente inclinado a reprobare, es este: cuando aparece una pausa de una manera imprevista, el ejecutante omite el darle su justo valor y al pasar demasiado rápidamente a la nota que sigue, causa una deficiencia en el compás.

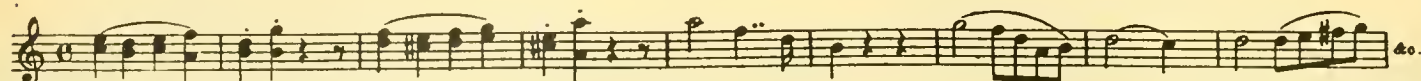
\* Aunque ningún autor desearía que sus composiciones fueran tocadas con precisión matemática con respecto al compás, muchos compositores se han valido de la ingeniosa invención de Maelzel, llamado el Metrónomo por el cual se indica el grado exacto del movimiento que ha de prevalecer en la pieza. Este instrumento, sin embargo, no debe usarse para marcar el compás durante toda la ejecución.

This also is the reason why many who consider themselves fully capable of playing alone, often find themselves embarrassed when playing with accompaniments.

How often a passage of the following kind:



is performed thus:



Esta es también la razón por la que muchos que se consideran suficientemente capaces para tocar solos, se encuentran con frecuencia desconcertados cuando tocan con acompañamiento.

Cuan a menudo un pasaje de la especie siguiente:

se toca así:

## ON THE PROPER MODE OF PRACTICING

The Author advises the player, on commencing a new piece, and particularly a Study:

1stly. To play the piece over rather slowly, and with great care; and to be very particular not to omit a single note, or any accidental flat, sharp, or natural.

2ndly. To examine and select the best mode of fingering, and carefully to employ it; and wherever the fingering is marked, not to deviate from it. If, however, the player thinks he has discovered another mode of fingering equally good and more peculiarly adapted to his own hand, many passages may be fingered in a different manner, with equally good effect;

3rdly. To give value to each note in the division of a measure its proper value, and make one hand correspond strictly with the other;

4thly. To practise separately, again and again, and always with a distinct touch, such passages, measures and even single notes, as present any difficulties of execution;

5thly. To play the piece over several times for the express purpose of fully understanding and observing all the marks which relate to character, expression, and style.

Perhaps it may be thought by some that the Author has not entered into the rules, necessary for studying the art of playing on the pianoforte, in a manner sufficiently elaborate; but, as it was not his intention to write an elementary treatise, he was obliged to confine himself to only such principles, remarks, and recommendations, as immediately refer to the proper study of the following, and other works of a similar nature.

Others, perhaps, may conceive that, in doing this, he has been more than sufficiently minute; but he trusts to be exonerated from this objection by those who appreciate the special knowledge, nice distinctions, and delicate refinements upon which a finished performance depends.

For the benefit of this latter class, the labors of the Author in the present work were especially intended, and he hopes these will not be found unworthy of their study and approbation.

## SOBRE LA MANERA ADECUADA DE ESTUDIAR

El Autor recomienda al ejecutante al comenzar una nueva pieza y especialmente un estudio:

Primero: Recorrer la pieza bastante despacio y con sumo cuidado, siendo muy minucioso y no omitir una sola nota o cualquier sostenido, bemol, o natural que aparezca accidentalmente.

Segundo: Examinar y elegir el mejor modo de colocar los dedos y emplearlo cuidadosamente y donde el dedeo ya está marcado, no apartarse de él. Sin embargo, si el ejecutante descubriera alguna otra manera de colocar los dedos que fuera igualmente buena y que se adaptara mejor a su mano, muchos pasajes podrían cambiarse de dedeo obteniendo el mismo buen efecto.

Tercero: Dar a cada nota, en la división de cada compás, su valor justo y hacer que una mano corresponda exactamente con la otra.

Cuarto: Practicar por separado, varias veces, y siempre atacando de manera precisa aquellos pasajes, compases y aún notas aisladas que pudieran presentar alguna dificultad en su ejecución.

Quinto: Recorrer la pieza varias veces con el objeto expreso de comprenderla completamente e interpretando todos los signos que se refieran al carácter, expresión o estilo de la misma.

Podrán creer algunos que el Autor no ha entrado de una manera suficientemente detallada, en las reglas necesarias para el estudio del piano, pero como su intención no ha sido el escribir un tratado elemental, le fué necesario limitarse a ciertos principios, anotaciones y recomendaciones que se refieran más directamente al ejercicio propio de los siguientes estudios y otras piezas semejantes.

Otros tal vez pensarán que al hacer esto, ha sido demasiado minucioso, pero confía en ser dispensado de este cargo por aquellos que comprendan la necesidad de un conocimiento detallado de hacer distinciones sutiles y de poseer todos esos refinamientos que forman un buen ejecutante.

Para beneficio de estos últimos, han sido consagrados los esfuerzos del Autor de la presente obra y espera que no los juzgarán indignos de su estudio y aprobación.



The aim of this Study is to give equality of strength to the fingers of the right hand, for which purpose it should be practised with great attention and perseverance, at first slowly, and afterwards with tolerable rapidity.

The immediate withdrawing of the fingers, as they alternately have touched the Keys, is particularly to be observed: the Bass must be played throughout with energy.

El fin de este Estudio es dar igualdad de fuerza a los dedos de la mano derecha, para cuyo objeto debe ser estudiado con gran atención y perseverancia, primero despacio y después, con rapidez moderada.

Se debe observar con particular atención la retirada inmediata de los dedos según van atacando las teclas.

Durante toda la pieza se deben tocar los bajos con energía.

Allegro moderato. (♩ = 112)

I. MOSCHELES. Op. 70, Book I.

1.

5.

(cresc.)

*sf*

First system of a piano piece. The right hand features a complex melodic line with many slurs and fingerings (1-5). The left hand has a simple bass line with a few notes and a fermata. Dynamics include *f* and *ff*.

Second system, marked with the number 10. The right hand continues with intricate fingerings and slurs. The left hand has a more active bass line with some chords. Dynamics include *f* and *ff*.

Third system of the piece. The right hand has very dense and fast passages with many slurs. The left hand provides a steady accompaniment. Dynamics include *f* and *ff*.

Fourth system, marked with the number 15. The right hand features rapid runs and slurs. The left hand has a simple bass line with some chords. Dynamics include *f* and *ff*.

Fifth system of the piece. The right hand has fast passages with slurs. The left hand has a simple bass line with some chords. Dynamics include *f* and *ff*.



First system of a piano piece. The right hand features a complex melodic line with many triplets and sixteenth-note patterns. The left hand provides a steady accompaniment with eighth and sixteenth notes. A dynamic marking of *(sf)* is present in the right hand.

Second system, starting with the measure number 20. The right hand continues with intricate fingerings and slurs. The left hand has a more active role with eighth-note patterns. A *pp* (pianissimo) dynamic marking is shown at the end of the system.

Third system. The right hand has a very active, rapid passage marked *ff* (fortissimo). The left hand has a more static accompaniment. A *(marcato.)* marking is present in the right hand, and a *sf* (sforzando) marking is in the left hand.

Fourth system, starting with the measure number 25. The right hand features a series of slurs and eighth-note patterns. The left hand has a simple accompaniment of eighth notes.

Fifth system. The right hand has a complex melodic line with many slurs and fingerings. The left hand has a simple accompaniment of eighth notes.

First system of a piano piece. The right hand features a complex melodic line with triplets and sixteenth-note runs, marked with an 8-measure bracket. The left hand provides a harmonic accompaniment with dotted rhythms. A dynamic marking of *sf* (sforzando) is present in the left hand.

Second system of the piano piece, starting at measure 30. The right hand continues with intricate melodic patterns, including triplets and sixteenth-note passages. The left hand features a series of dotted rhythms. A dynamic marking of *ff* (fortissimo) is indicated.

Third system of the piano piece. The right hand shows a melodic line with triplets and sixteenth-note runs. The left hand has a series of dotted rhythms. A dynamic marking of *ff* (fortissimo) is present in the left hand, and a *pp* (pianissimo) marking is in the right hand.

Fourth system of the piano piece. The right hand features a melodic line with triplets and sixteenth-note runs. The left hand has a series of dotted rhythms. A dynamic marking of *pp* (pianissimo) is indicated.

Fifth system of the piano piece, starting at measure 35. The right hand continues with intricate melodic patterns, including triplets and sixteenth-note passages. The left hand features a series of dotted rhythms. A dynamic marking of *pp* (pianissimo) is indicated.

The musical score for 'The Song of the Lark' is presented in two systems. The first system consists of a treble and bass staff. The treble staff features a complex melodic line with numerous slurs and fingerings (1-5). The bass staff provides a harmonic accompaniment with chords and single notes, including fingerings (1, 2, 3, 4). The second system continues the melody in the treble staff and the accompaniment in the bass staff, marked with '(cresc.)' indicating a crescendo. The score is written in a key with one flat (B-flat) and a 2/4 time signature.

40.

*sempre decresc.*

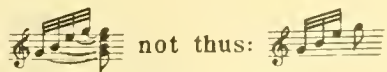
45.

*cresc.*

*ff*

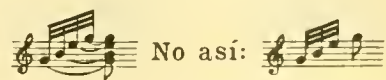


This Study affords to both hands a useful practice of full chords in their most varied positions, all of which must be played *arpeggio*, namely, in a somewhat broken manner beginning from the lowest note and successively ascending to the highest, thus:



Particular attention must be paid to render the 4<sup>th</sup> finger of each hand equal in power of touch to the others.

Este estudio da a ambas manos una práctica utilísima para formar acordes en todas sus posiciones variantes. Todos se deben tocar a manera de *arpeggio*, esto es, de modo que se comience con la nota inferior y se vaya ascendiendo sucesivamente hasta llegar a la superior, de este modo:



Se debe poner especial cuidado en que el cuarto dedo de cada mano ataque con igual fuerza que los demás.

**Allegro energico. (♩ = 160.)**

2. *ff*

5.

10.

15. *pp* *mf* *cresc.* *f*

20. *ff* *rall.* *a tempo* *sf*

25. *ff* *sf* *f* 30.

35. *ff* *ff* *pp*

40. *f*

45. *sf* *sf* *sf*

50. *sf* *sf* 8 *sostenuto.* 55.

Detailed description: This is a musical score for piano, spanning measures 25 to 55. The music is written for a grand piano, with a treble and bass staff joined by a brace. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into systems of two staves each. Measure numbers 25, 30, 35, 40, 45, 50, and 55 are placed at the beginning of their respective systems. Dynamic markings include *ff* (fortissimo), *f* (forte), *sf* (sforzando), and *pp* (pianissimo). The notation features a variety of chords, some with ties, and melodic lines. A fermata is present over the final chord in measure 55. The word *sostenuto.* appears in measure 52, indicating a sustained or held note.



This Study is for practice of the Chromatic scale interspersed with double notes; but is particularly intended as a useful exercise for the 5<sup>th</sup> finger.

The accompanying extreme notes must be played with a distinct and decided touch.

Este Estudio es para practicar la escala cromática, con notas dobles entremezcladas, pero está destinado particularmente como ejercicio útil para el quinto dedo.

Las notas extremas del acompañamiento deben ser atacadas de una manera clara y decidida.

**3.** Allegro brillante. (♩ = 160)

*mf*

**5.**

*p*

**8.**

*p*

**10.**



Musical score for "The Merry Widow" (No. 1). The score is in 4/5 time and consists of two systems. The first system features a piano introduction with a treble staff containing a single chord and a bass staff with a continuous eighth-note accompaniment. The second system begins with a piano introduction marked *p* and *cresc.*, featuring a treble staff with a melodic line and a bass staff with a continuous eighth-note accompaniment. The score is written in G major and includes fingerings and dynamics.

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25.

30.

35.

40.

*sf* *sf* *sf* *p*

*p* *p* *p*

*ff* *p* *(pp)*

\*) This is the fingering used by the Author in playing the Chromatic Scale.  
13139

Éste es el método de colocar los dedos usado por el autor en tocando la escala cromática.



45.

50.

55.

60.

*Allegretto*

*cresc.* - - - *f*

64. 65. 66.

[illegible]



First system of a musical score in G major, 2/4 time. The right hand features a continuous eighth-note melody with various accidentals, while the left hand provides a simple bass line of quarter notes.

Second system of the musical score. It begins with a piano (*p*) dynamic marking. The right hand has a melodic line with fingerings (e.g., 2, 3, 1, 2, 3, 1) and a *cresc.* (crescendo) marking. The left hand continues with a steady bass line.

Third system of the musical score. The right hand features a more complex melodic line with many accidentals and fingerings (e.g., 3, 4, 3, 1, 3, 2, 1, 2). The left hand maintains a consistent bass line.

Fourth system of the musical score. It includes a *dimin.* (diminuendo) marking followed by a piano (*p*) dynamic. The right hand has a melodic line with fingerings (e.g., 4, 3, 2, 1, 3, 2, 1, 2). The left hand continues with a steady bass line.

Fifth system of the musical score, starting at measure 85. The right hand has a melodic line with fingerings (e.g., 4, 3, 2, 1, 5, 3, 4, 3, 5, 3) and a *cresc.* (crescendo) marking. The left hand continues with a steady bass line.

Sixth system of the musical score. The right hand features a rapid, continuous eighth-note melody. The left hand has a bass line with fingerings (e.g., 3, 2, 1, 4, 3). The system concludes with a fortissimo (*ff*) dynamic marking.

The Style of this Study requires alternately pathos and graceful ease, the former is to be effected by giving the slow notes, with due weight and strictly in time, and the latter by an extremely delicate and light execution of all the quicker notes.

El estilo de este Estudio requiere que se alterne el sentimiento con una soltura agraciada; lo primero se obtiene atacando con gravedad las notas de mayor duración y siguiendo rigurosamente el compás, y lo segundo ejecutando delicada y ligeramente todas las notas de más rapidez.

Lentamente, con tranquilidad. (♩=63.)

4.

*p* 3 2

*Ad.* \*

5.

*cresc.*

*Ad.* \*

*mf*

5



10.

*sf*

*sf*

*ten.*

*8-ten.*

*Re.* \* *Re.* \* *Re.* \* *Re.* \*

15.

*cantabile*

*pp*

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the upper staff, featuring a complex melody with many accidentals and a dynamic marking of *f* (forte). The voice part is in the lower staff, with lyrics written below the notes. The lyrics are "The Rose Tree" and "The Rose Tree". The score is divided into two systems. The first system has a key signature of one sharp (F#) and a time signature of 2/4. The second system has a key signature of two sharps (F# and C#) and a time signature of 2/4. The piano part is written in a style that suggests a specific performance technique, possibly a type of piano or a specific style of playing.

The musical score is for the 'The Swan' section of 'The Swan Lake' by Pyotr Ilyich Tchaikovsky. It is written for piano and is in G major and 3/4 time. The tempo is marked 'Andante'. The score begins with a piano introduction, indicated by the 'p' dynamic. The right hand plays a descending scale, while the left hand provides a simple accompaniment. The tempo then changes to 'Andante', and the dynamics shift to 'f' (forte). The score includes fingerings, slurs, and a repeat sign. The piece concludes with a final chord and a fermata.

45. *f* *pp*

*Ad.* \*

*f* *Ad.* \*

30. *sf* *ten.* *p*

*p* *cresc.*

35. *f* *p* *pp*



Besides being a useful exercise in double notes, by which the fingers acquire a desirable extension, this Study demands particular attention to style of execution; because the right hand plays at once both the Melody and an Accompaniment. The upper part must be made prominent by a marked and distinct articulation of its notes, whilst those of the accompaniment, being subordinate, must be more weak and subdued. The character of this Lesson which is marked "*Agitato con passione*" admits of, and even requires, a frequent deviation from the regular time. When to introduce such accelerations and retardations of the original *Tempo*, is left to the just taste and feeling of the performer.

Así como este Ejercicio es muy útil para notas dobles, con lo cual los dedos adquieren una deseable extensión, requiere también una gran atención para el estilo de su ejecución, pues la mano derecha toca a la vez la melodía y el acompañamiento. La parte superior ha de distinguirse por una ejecución clara y marcada de sus notas, mientras que la del acompañamiento, siendo secundaria, debe sonar más débil y como velada. El estilo de esta lección que se marca "*Agitato con passione*" admite y aún requiere el desviarse frecuentemente de su compás general. El momento de introducir estas aceleraciones y retardos del tiempo original, se deja al buen gusto y sentimiento del ejecutante.

Allegretto agitato con passione. ( $\text{♩} = 152$ .)

5. *p sempre legato*

10. *sf* *pp* *p*

15.

5 4 5 4 5 4 5 4

2 1 1 1 1 3 1 1 1 2 1 1

*sf* *p* *cresc.*

5 4 5 4 5 4 5 4

2 3 2 3 2 3 2 3 2 3 2 3

20.

*sf* *sf* *rf*

5 4 5 4 5 4 5 4

3 1 2 1 1 2 1 1 1 1 2 1 1 1 1 3 2 3 2 1 1

25.

*rf* *decresc.*

4 5 4 5 4 5 4 5 4

1 2 1 3 1 2 1 3 1 2 1 3

*calmato e cantabile*

Handwritten: *And.*

30.

*p* *cresc.*

35.

*decresc.* *p* *cresc.*

*sf*

40.

*f* *p* *cresc.* *sf*

*f* *sf* *sf* *ff*

45.

*dimin.* *calando*



50. *a tempo.*

*p*

1 2 1 1 2 1

21

1 1 1 1

Musical score for "L'Espresso" by Franz Liszt, measures 60-63. The score is written for piano (p) and includes dynamic markings such as *f*, *decresc.*, and *p sotto voce.*. The key signature has one flat (B-flat), and the time signature is common time (C). The notation features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Measure numbers 60, 61, 62, and 63 are indicated above the staff.

65.

dimin. -

The difficulties of this Lesson must be so performed as to maintain throughout an apparent character of great ease and playfulness.

Las dificultades de esta Lección se deben vencer de tal manera, que un carácter aparente de suma facilidad y soltura, se tiene que sostener durante toda la pieza.

Allegro giocoso. (♩=132.)

6.



10.



15.



20.



25.





First system of the musical score. The right hand features a continuous eighth-note pattern. The left hand has a bass line with some rests and fingerings (2, 5, 5, 2, 4, 1). Measure 30 is marked with a fermata and a key signature change to B-flat.



Second system of the musical score. The right hand has a melodic line with a fermata at measure 35. The left hand continues with a steady eighth-note accompaniment. The tempo/mood is marked *p scherzando*.



Third system of the musical score. The right hand features a series of eighth-note runs. The left hand has a complex bass line with many sixteenth notes and fingerings. Measure 40 is marked.



Fourth system of the musical score. The right hand has a melodic line with slurs. The left hand has a steady eighth-note accompaniment. Measure 45 is marked with a key signature change to B-flat.



Fifth system of the musical score. The right hand features a series of eighth-note runs. The left hand has a steady eighth-note accompaniment. Measure 50 is marked.



Sixth system of the musical score. The right hand has a melodic line with slurs. The left hand has a steady eighth-note accompaniment. Measure 55 is marked.



60.

8

*cresc.*

*f*

65.

*decresc.*

*p*

70.

*rf*

75.

*rf*

*ff*

(v)

80.

*sf*

(v)

(v)

85.

*f* *p*

2/3 1/2

90.

*p*

2/3 1/2

95.

*(cresc.)* *f* *p* *f* *p*

2/3 1/2

100.

*f* *(p)*

2/3 1/2

105.

*cresc.* *f* *f* *ff*

2/3 1/2



This Lesson being written in the Ancient Style, requires a bold and energetic manner of execution. Except as to the usual change from *forte* to *piano*, and the reverse, its style of performance is not so much to be characterized by expression and feeling, as by giving to the individual parts of every measure a particularly bold and distinct accentuation.

Esta Lección que está escrita al estilo antiguo, requiere una ejecución atrevida y enérgica. Exceptuando lo que se refiere a los cambios usuales de *forte* a *piano* y vice-versa, su estilo de ejecución no está tan caracterizado por el sentimiento y expresión, cuanto porque da a cada parte del compás una acentuación especialmente atrevida y clara.

Allegro energico, non troppo presto. (♩=104.)

7.

13139



First system of the musical score. The treble clef staff begins with a *cresc.* marking and contains rapid sixteenth-note passages with fingerings 1 2 2 4 and 1 2 2 4. The bass clef staff starts with a *p* (piano) dynamic and features a similar rapid sixteenth-note pattern with fingerings 1 2 2 5. The system concludes with a *ff* (fortissimo) dynamic marking.

Second system of the musical score, starting at measure 25. The treble clef staff includes trills and sixteenth-note runs with fingerings 1 3 2 1 2 1 and 1 3 2 1 3. The bass clef staff also features trills and sixteenth-note runs with fingerings 1 3 2 1 2 1 and 1 3 2 1 3. A *cresc.* marking is present in the bass staff.

Third system of the musical score. The treble clef staff contains continuous sixteenth-note passages. The bass clef staff features a single sixteenth-note line. A *f* (forte) dynamic marking is present in the bass staff.

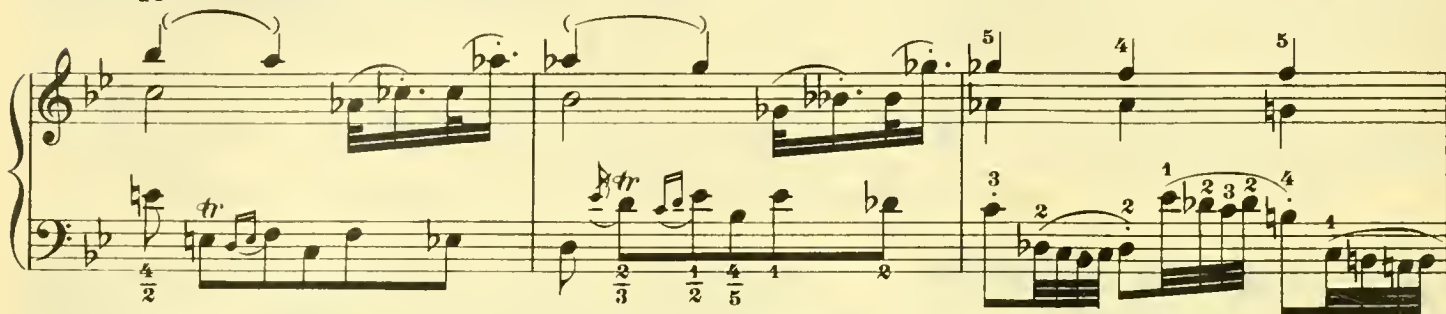
Fourth system of the musical score, starting at measure 30. The treble clef staff has sixteenth-note passages with fingerings 1 2 4 and 1 3 2. The bass clef staff includes trills and sixteenth-note runs with fingerings 1 2 4 and 1 3 2. A *sempre f* (sempre forte) dynamic marking is present in the bass staff.

Fifth system of the musical score, starting at measure 35. The treble clef staff contains sixteenth-note passages with fingerings 3 2 4 and 1 2 3 4. The bass clef staff features trills and sixteenth-note runs with fingerings 3 2 3 4 and 1 2 3 4.

Sixth system of the musical score, starting at measure 40. The treble clef staff has sixteenth-note passages with fingerings 1 2 2 5, 1 2 2 5, 1 2 2 5, and 1 2 2 5. The bass clef staff includes trills and sixteenth-note runs with fingerings 1 2 2 5, 1 2 2 5, 1 2 2 5, and 1 2 2 5. A *dimin.* (diminuendo) marking is present in the bass staff, followed by a *ff* (fortissimo) dynamic marking.



45.



50.



55.





First system of musical notation, measures 57-60. The treble staff contains complex melodic lines with many beamed sixteenth and thirty-second notes, and various fingerings (1-5) and slurs. The bass staff provides a harmonic accompaniment with chords and moving lines, also including fingerings and slurs.

Second system of musical notation, measures 61-64. Measure 61 is marked with the number "60." above it. The treble staff continues with intricate melodic patterns and slurs. The bass staff features a more active line with many beamed notes and slurs.

Third system of musical notation, measures 65-68. The treble staff shows a series of slurs over groups of notes, with some triplets indicated by a "3" over a bracket. The bass staff continues with a steady accompaniment.

Fourth system of musical notation, measures 69-72. Measure 69 is marked with the number "65." above it. The treble staff features a triplet of eighth notes and other rhythmic patterns. The bass staff has a consistent accompaniment.

Fifth system of musical notation, measures 73-76. The treble staff includes a trill (tr) and a forte (ff) dynamic marking. The bass staff also features a trill and a sforzando (sf) dynamic marking. The system concludes with a double bar line.



This Study is intended for an exercise if interrupted Octave passages. The wrist is to be kept stiff and loose, alternately, according as the Octaves are marked, *Staccato* or *Legato*; the arm must, however, be always kept at ease.

An accurate observance of *Forte* and *Piano* with all their intermediate shades will best give this Lesson its proper Character.

Este Estudio tiene por objeto el ejercicio de pasajes de octavas interrumpidas. La muñeca se debe tener tiesa o floja alternativamente según estén marcadas, *Staccato* o *Legato*, las octavas; pero el brazo debe permanecer siempre suelto.

La cuidadosa observancia de dar el piano o forte con todos sus matices intermediarios, dará mejor a esta lección su carácter adecuado.

Allegro agitato. ( $\text{♩} = 108.$ )

8. *p.*

5.

10.

cresc.

1.

First system of music. Treble and bass staves. Treble staff has a 4-measure rest followed by a 5-measure rest, then a series of eighth notes. Bass staff has a 4-measure rest followed by a 5-measure rest, then a series of eighth notes. Dynamics: *cresc.* and *pp*.

Second system of music. Treble and bass staves. Treble staff has a 4-measure rest followed by a 5-measure rest, then a series of eighth notes. Bass staff has a 4-measure rest followed by a 5-measure rest, then a series of eighth notes. Dynamics: *f*, *sf*, *p*, and *sf*.

Third system of music. Treble and bass staves. Treble staff has a 4-measure rest followed by a 5-measure rest, then a series of eighth notes. Bass staff has a 4-measure rest followed by a 5-measure rest, then a series of eighth notes. Dynamics: *f*, *sf*, *p*, and *sf*. Measure 15 is marked.

Fourth system of music. Treble and bass staves. Treble staff has a 4-measure rest followed by a 5-measure rest, then a series of eighth notes. Bass staff has a 4-measure rest followed by a 5-measure rest, then a series of eighth notes. Dynamics: *p* and *sf*.

Fifth system of music. Treble and bass staves. Treble staff has a 4-measure rest followed by a 5-measure rest, then a series of eighth notes. Bass staff has a 4-measure rest followed by a 5-measure rest, then a series of eighth notes. Dynamics: *p*, *pp*, and *sf*. Measure 20 is marked.

Sixth system of music. Treble and bass staves. Treble staff has a 4-measure rest followed by a 5-measure rest, then a series of eighth notes. Bass staff has a 4-measure rest followed by a 5-measure rest, then a series of eighth notes. Dynamics: *pp*, *sf*, *p*, and *pp*.



## 25. Tranquillamente. (♩ = 96)

Measures 25-29 of the piece. The music is in 3/4 time, marked "Tranquillamente." with a tempo of 96 beats per minute. The key signature has two flats (B-flat and E-flat). The piece begins with a piano (*p*) dynamic. The right hand features a melody with a four-measure rest at the start, while the left hand plays a steady eighth-note accompaniment. A slur covers measures 25 through 29.

Measures 30-34. The right hand continues with a melody, including a four-measure rest at the beginning of measure 30. The left hand maintains the eighth-note accompaniment. A piano (*p*) dynamic marking appears in measure 34. A slur covers measures 30 through 34.

Measures 35-39. The right hand features a melody with a four-measure rest at the start, marked *dolce.* (sweetly). The left hand continues the eighth-note accompaniment. A slur covers measures 35 through 39. A *dimin.* (diminuendo) marking is present in measure 37.

Measures 40-44. The right hand continues with a melody, marked *dolce.* The left hand maintains the eighth-note accompaniment. A slur covers measures 40 through 44.

Measures 45-49. The right hand features a melody with a four-measure rest at the start, marked *sf* (sforzando). The left hand continues the eighth-note accompaniment. A slur covers measures 45 through 49. A *sf* marking is also present in measure 47.

Measures 50-54. The piece is marked *Agitato.* (Agitated). The right hand features a melody with a four-measure rest at the start, marked *sf*. The left hand continues the eighth-note accompaniment. A slur covers measures 50 through 54.



40. *a tempo.*

*sf* *sf* *ff* *sf* *p sotto voce.*

45.

*pp* *sf* *p* *sf* *p*

50. *dimin.*

*p* *pp*

The principal object of this Study is to teach that expressive manner which results from a proper binding and connection of the notes with each other. This is commonly called the *Legato* Style and is of great importance in promoting a desirable extension of the fingers. The use of the Pedal is here recommended (particularly on Instruments of short vibration) as long as the moving Bass, in *Arpeggio*, only contains notes belonging to the same harmony. Previous to a change of harmony the Pedal must be carefully taken off, and again used at the beginning of the new one.

El objeto principal de este Estudio, es enseñar a ligar y unir las notas para adquirir un estilo expresivo. Esto se llama comúnmente Estilo Legato y es de gran importancia para desarrollar la extensión deseada de los dedos.

Aquí se recomienda el uso del pedal (muy especialmente si el instrumento es de poca vibración) puesto que los bajos, en movimiento de Arpeggio, contienen únicamente notas de la misma armonía. Antes de llegar al cambio de armonía, se retira el pedal con cuidado y se vuelve a usar al comenzar otra nueva.

Cantabile moderato ed espressivo. (♩ = 108)

9. *p sempre legato.*

5.

*p*

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10.

*dim.*

Re. \*

*calando.*

Re. \* Re. \*

*pp*

Re. \* Re. \* Re. \*

15.

Re. \* Re. \*

*cresc.*

*f*

*f*

*p*

Re. \* Re. \*



20.

*And.* \*

*a tempo.*

*p*

*ritard.*

25.

*p*

13139

5 *f* 30. *ten.* 4

3 *f* *Ad.* \* *p*

*cresc.* *p*

*dimin.* *p*

*Ad.* \* *Ad.* \* *Ad.* \*

35. *calando.*

*Ad.* \* *Ad.* \*

This Study written in the ancient Style (some-what in that of SCARLATTI,) is to afford a practice of Shakes, which must uniformly be executed with a rapid and elastic change of fingers; without however, disturbing in the least the quiet and stately character of the whole.

Este Estudio al estilo antiguo (algo semejante al de SCARLATTI), proporciona el ejercicio del trémolo, que debe ser ejecutado uniformemente con cambios rápidos y elásticos de dedos, sin interrumpir por esto el carácter majestuoso y tranquilo del conjunto.

Andantino. (♩ = 100)

10. *p legato.* *f*

5. *p* *f* *p*

*cresc.*



15.

15.

*cresc.*

*f*

20.

20.

*sempre f*

25.

25.

*p*

30.

30.

*cresc.*

*sf*

*sf*

*sf*

34. *sf* = *sf* = *sf* =

35. *dimin.*

23  
tr. 1 5  
3/4 2 3 4

32  
tr. 2 5 2 3 4

tr. tr. 7

*f* 2 4 3 2

21 3

3 1 3 1 2

[illegible]





This Study is intended to promote the extension of the whole hand as well as of the fingers from each other. With this the Author has at the same time united a useful practice of passing the thumbs under the fingers.

The whole is to be played with the utmost power and energy.

Este Estudio tiene por objeto el aumentar la extensión de toda la mano, así como la separación de los dedos entre sí. Además, el Autor se propone unir a ello la práctica utilísima de pasar el pulgar por debajo de los otros dedos.

Se debe tocar el conjunto con la mayor fuerza y energía.

Allegro maestoso e patetico. (♩=126)

11. *ff*

5.

10. *pp*

15 *mf* *cresc.* *f*

(P.) (\*)

(P.) (\*)

Handwritten musical score for piano, measures 15-19. The key signature is B-flat major (two flats). The music features a complex, fast-moving bass line with many triplets and sixteenth notes. The treble line has a few notes with slurs. A dynamic marking *f* (forte) is present. A handwritten note "(\*)" is written below the bass line in measure 17. A handwritten note "(20.)" is written below the bass line in measure 15.

Handwritten musical score for piano, measures 20-24. The key signature is B-flat major. The music continues with a complex, fast-moving bass line. A handwritten note "20." is written above the treble line in measure 20.

Handwritten musical score for piano, measures 25-29. The key signature is B-flat major. The music continues with a complex, fast-moving bass line. A handwritten note "25." is written above the treble line in measure 25.

Handwritten musical score for piano, measures 30-34. The key signature is B-flat major. The music continues with a complex, fast-moving bass line. A handwritten note "30." is written above the treble line in measure 30.

Handwritten musical score for piano, measures 35-39. The key signature is B-flat major. The music continues with a complex, fast-moving bass line. A handwritten note "35." is written above the treble line in measure 35.

Handwritten musical score for piano, measures 40-44. The key signature is B-flat major. The music continues with a complex, fast-moving bass line. A handwritten note "40." is written above the treble line in measure 40. A handwritten note "(\*)" is written below the bass line in measure 44. A handwritten note "(20.)" is written below the bass line in measure 40.



8 35.

First system of a piano piece in B-flat major. The right hand features a rapid eighth-note scale starting on G4, with fingering 1-2-3-4-5-6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35. The left hand plays a bass line with chords and single notes. Dynamics include *sf* (sforzando) and *f* (forte).

Second system of the piano piece. The right hand continues the scale with various fingering patterns. The left hand features chords and single notes, with a *ff* (fortissimo) dynamic marking. Performance markings include *(Cant.)* and *(\*)*.

Third system of the piano piece. The right hand continues the scale with various fingering patterns. The left hand features chords and single notes, with a *(Cant.)* marking. Performance markings include *(\*)*.

40.

Fourth system of the piano piece. The right hand continues the scale with various fingering patterns. The left hand features chords and single notes, with a *(Cant.)* marking. Performance markings include *(\*)*.

Fifth system of the piano piece. The right hand continues the scale with various fingering patterns. The left hand features chords and single notes.



45.

Exercise 45, measures 1-4. The treble staff features a complex melodic line with numerous slurs and fingerings (1-5). The bass staff provides a harmonic accompaniment with sustained notes and some movement.

Exercise 45, measures 5-8. The treble staff continues the melodic development with slurs and fingerings. The bass staff maintains a steady accompaniment.

Exercise 45, measures 9-12. The treble staff shows further melodic elaboration with slurs and fingerings. The bass staff continues its accompaniment.

50.

Exercise 50, measures 1-4. The treble staff begins with a new melodic phrase, marked with fingerings and slurs. The bass staff provides a harmonic base.

Exercise 50, measures 5-8. The treble staff continues the melodic line with slurs and fingerings. The bass staff includes some dynamic markings like *f* and *sf*.

A light motion of the arm, a delicate touch and an elastic withdrawing of the hand during the rests, are particularly requisite to play this Study with due effect.

Para obtener el efecto deseado en este Estudio, es requisito indispensable tener un movimiento suelto de brazo, atacar con delicadeza y retirar la mano con elasticidad durante las pausas.

Agitato. (♩. = 96)

12. *p*

5.

10. *cresc.*

15.

20.

25. *f* *p* *cresc.*

30. *f* *sf* *p* *cresc.*

35. 8. *f* *ff* 40.

45. *ten.* *p* *sf* *p*

50. *p* 55.

60.

65.



70. *f* *p* 75.

80. *f* *pp*

85. *pp*

90. *cresc.* 95.

100. *p* *dim.*

105.

110. *poco a poco*

*pp*

*cresc.* 115.

120. 125

*sf p*

130.

*cresc.*

135.

140.

145.

155.

160.



The perfect performance of double notes and especially thirds being of very great importance, this Study is intended as a practice forgiving precision and facility to their execution. The performer must be particularly careful not to yield to that feebleness of finger which prevents the double notes from being struck with equal force and precisely at the same time.

El tocar perfectamente notas dobles y especialmente terceras, es de gran importancia, así pues, el objeto de este Estudio es adquirir precisión y facilidad en su ejecución. El ejecutante debe poner especial cuidado en no contraer esa debilidad de dedos que evita el tocar las notas dobles con igual fuerza y exactamente al mismo tiempo.

Allegro brillante. ( $\text{♩} = 120$ .)

J. MOSCHELES. Op. 70. Book II.

[illegible]

This page of musical notation is for a piano piece, featuring six systems of staves. The notation is complex, with many fingerings indicated by numbers 1-5 above or below notes. Dynamic markings such as *f*, *sf*, *p*, and *ff* are used throughout. The piece is divided into sections by measure numbers 10, 15, 20, and 25. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes many beamed sixteenth and thirty-second notes, as well as chords and slurs. The bottom of the page shows the page number 13139.

10. *f* *sf* (*p*) (*f*) *sf*

15. (*sf*) *sf* *sf*

20. *sf* *sf* *p*

25. *ff* *sf*

13139



First system of the musical score. The right hand features a complex melodic line with many triplets and sixteenth-note runs. The left hand provides a steady accompaniment with eighth-note patterns. Fingering numbers are written above and below many notes.

Second system of the musical score, starting with a measure rest followed by measure 30. The right hand continues with intricate melodic passages, including a triplet marked *p*. The left hand has a more active role with eighth-note accompaniment. Dynamics like *sf* and *p* are indicated.

Third system of the musical score. The right hand features a series of descending and ascending melodic lines with many triplets. The left hand has a steady eighth-note accompaniment. Dynamics include *f*, *p*, and *sf*.

Fourth system of the musical score, starting with measure 35. The right hand continues with complex melodic patterns, including a triplet marked *sf*. The left hand has a steady eighth-note accompaniment. Dynamics include *sf* and *p*.

Fifth system of the musical score, starting with measure 40. The right hand features a melodic line with a triplet marked *cresc.*. The left hand has a steady eighth-note accompaniment. Dynamics include *sf*, *p*, and *(dim.)*.

Sixth system of the musical score. The right hand features a melodic line with a triplet marked *ff*. The left hand has a steady eighth-note accompaniment. Dynamics include *ff* and *cresc.*.



This Study calls all the fingers into activity, and particular care must be taken that the fourth finger of each hand be used with the same force and precision as the other fingers.

Este Estudio pone en actividad a todos los dedos y es necesario tener especial cuidado en que el cuarto dedo de cada mano, se use con igual fuerza y precisión que los otros

Allegro maestoso. (♩. = 104.)

14. *f con energia*

5.

10.

*p* *cresc.* *ff*

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*p* cre - - - scen - - - do

15. *ff* *p*

*p*

20. *sf* *sf*

*p* cre - - - scen - - - do

*ff*



25.



First system of the musical score. The treble clef staff contains a melody with a *pp* (pianissimo) dynamic marking. The bass clef staff contains a continuous eighth-note accompaniment, also marked *pp*.

Second system of the musical score, starting at measure 40. The treble clef staff features a descending eighth-note scale with a *pp* dynamic. The bass clef staff has a simple harmonic accompaniment.

Third system of the musical score. The treble clef staff continues the eighth-note scale. The bass clef staff has lyrics: *cre - - scen - - do*. The dynamic marking *dim.* (diminuendo) is present.

Fourth system of the musical score. The treble clef staff continues the eighth-note scale. The bass clef staff has a more complex accompaniment. A *p* (piano) dynamic marking is shown.

Fifth system of the musical score, starting at measure 45. The treble clef staff has lyrics: *sempre cre - - scen - - do*. The dynamic marking *ff* (fortissimo) is present.

Sixth system of the musical score. The treble clef staff features a rapid sixteenth-note scale with a *f* (forte) dynamic. The bass clef staff has a complex accompaniment. The system concludes with a double bar line and a *6.* (six) marking.



35.

*Ped.* \*

40.

*cre -* *- scen -*

50.

*do* *f*

55.

*f*

60.

*ri -* *- te -* *- nu -* *- to*



*a tempo* 65. 70.

*f* *f*

75.

*sempre f*

80. 85.

*ff* *sf*

90.

*sf* *p leggieriss.*

95.

100.

105.

*pp*

110.

115.

120.

*f**p*

125.

130.

*cre - seen - do.**f**p*

135.

*p**pp**ff**ff*

Although skips are generally employed in passages of brilliancy and bravura, they are here made use of in a movement of a character altogether different. The style of execution must be tranquil and dignified, and the skips rendered alternately delicate and imposing, whilst the bass flows on calmly and uninterruptedly.

Aunque el brincar de una nota a otra, en general se emplea en pasajes de brillantez y bravura, sin embargo en este Estudio se usa con un carácter enteramente distinto.

El estilo de la ejecución debe ser tranquilo y serio e interpretado este movimiento, alternando lo delicado con lo imponente, mientras que los bajos siguen con calma y sin interrupción.

Adagio, ma non troppo. (♩ = 66)

16. *p* *sostenuto.*

*sempre legato.*

*cresc.*

*f* *p* *pp*

10. *cresc.* *f*



First system of the musical score. The treble clef staff contains a melodic line with a fermata and a repeat sign. The bass clef staff features a complex rhythmic pattern with fingerings 2 1 2 3 1 2 4 and 3 4 5. Dynamics include *f*, *p*, *esce.*, *sf*, *sf*, and *p*. The tempo/mood is marked *espressivo*.

Second system of the musical score, starting with measure 15. The treble clef staff has a melodic line with a fermata and a repeat sign. The bass clef staff features a complex rhythmic pattern with fingerings 3 2 1 2 1 2 3 and 5 3 2 1 2 3 1. Dynamics include *dim.*, *sf*, and *p*. The tempo/mood is marked *espressivo*.

Third system of the musical score. The treble clef staff has a melodic line with a fermata and a repeat sign. The bass clef staff features a complex rhythmic pattern with fingerings 4 5 2 1 5 4 1 2 3 and 5 4 1 5 2 3 1. Dynamics include *cre - - sen - - do.*, *p*, and *f*. The tempo/mood is marked *espressivo*.

Fourth system of the musical score, starting with measure 20. The treble clef staff has a melodic line with a fermata and a repeat sign. The bass clef staff features a complex rhythmic pattern with fingerings 1 5 1 3 4 1 2 1 2 and 5 3 2 1 2 3 1. Dynamics include *esce.*, *f*, and *p*. The tempo/mood is marked *espressivo*.

Fifth system of the musical score. The treble clef staff has a melodic line with a fermata and a repeat sign. The bass clef staff features a complex rhythmic pattern with fingerings 3 4 5 3 2 1 2 5 4 3 1 4 1 3 2 and 5 4 1 5 2 3 1. Dynamics include *p* and *f*. The tempo/mood is marked *espressivo*.

25.

25. *p* *cresc.*

30.

*f* *dim.* *p* *cresc.* *f* *cresc.*

*f* *p* *pp* *cresc.*

35.

*f* *p* *cresc.*

*f* *p* *cresc.* *p*

40.

*f* *pp*



The Study is for practice in the *legato* style. The value of the notes both in treble and bass being uniformly the same, the whole should be executed in a smooth and flowing manner, and in the passages marked < or > the left hand must always maintain an equal degree of power or delicacy with the right.

Este Estudio tiene por objeto la práctica del Estilo Legato. Por ser el valor de las notas, tanto en los tiplejos como en los bajos, uniformemente igual, el conjunto debe ser ejecutado de una manera corrida y suave y en los pasajes marcados < o > la mano izquierda debe mantener siempre el mismo grado de fuerza y delicadeza que la derecha.

Andantino. (♩ = 108)

17. *p sempre legato.*

5.

10.

15.

20.

*pp*

*cresc.*

*p*

*pp dolce.*

25.

Measures 25-30. Treble staff: 1 4 3 2 1, 3 4 5 2, 1, 3 2 1 2, 1. Bass staff: 1 2, 2 1 3 1, 3, 3 1, 2 4 1 4 3 2, 1 3 2 1 2 3. Dynamics: *cresc.*, *decresc.*, *p*.

30.

Measures 30-35. Treble staff: 3 1 2 4 3, 5 4 3 1 2, 1 2 1 3 2, 4 1 2 1, 5. Bass staff: 1 4, 1 2 1 2 1, 2 1 2 1 2 1, 3 1 2 3 1, 4 2 3 1, 1 2. Dynamics: *cresc.*, *decresc.*, *p*, *pp*, *cresc.*.

35.

Measures 35-40. Treble staff: 5 4 3 2 5, 5, 5 4 3 2 1, 2 1 5 2 5 3, 5 2 4, 1. Bass staff: 1 2 1 2, 1 2, 1 4, 1 2 4 2 5 2, 5 2 1 2 1 2, 1 2 4 2 5 2. Dynamics: *f*, *p*.

40.

Measures 40-45. Treble staff: 1 2, 3 1 2, 3 1 2, 1 2, 3 1 2 3 4 5 2 3. Bass staff: 5 2 4 2 3 1, 2 1 4, 3 1 4, 3 1 4, 5 4, 1 3 4. Dynamics: *if*, *if*, *cresc.*, *f*.

45.

Measures 45-50. Treble staff: 3 4 1 5 4 3 5, 4 2 1 2 3, 4 1 5 4 5 2, 3 1 5 2, 3, 5. Bass staff: 1, 2 5 2 1 2 3, 4 5 2 1 2 1 3, 2 5 1 3, 2 5, 1 3. Dynamics: *if*, *if*, *p dim.*, *pp*.

50.



55.

*dolce.*

*And.* \*

*poco - a - poco.*

60.

*f*

*decresc.*

*- cre - - scen - - do. f*

70.

*cre - - - - - scen - - - - - do.*

75.

*p*

*cresc.*

*dim.*

80.

*pp*

*ca - lan - do.*

*di - mi - nu - er - do.*

*And.* \*



The difficulty of this Study lies in the peculiarity of rhythm which prevails throughout. Where the bass takes the second of each 3 eighths, the performer must touch such note with the utmost lightness and place the accent on the 1<sup>st</sup>, 4<sup>th</sup>, 7<sup>th</sup> and 10<sup>th</sup> eighth of such bar. The same mode of performance is to be observed where this order is inverted and the left hand gives the accented notes.

La dificultad de este Estudio está en la peculiaridad del ritmo que prevalece en su conjunto. Al tocar en los bajos el segundo tiempo de cada tres corcheas, el ejecutante debe atacar esa nota muy ligeramete y acentuar la 1<sup>a</sup>, 4<sup>a</sup>, 7<sup>a</sup> y 10<sup>a</sup> corcheas de cada compás. El mismo estilo de ejecución se debe observar adonde se invierte este orden y entonces se acentúan las notas con la mano izquierda.

Allegro con brio. (♩. = 126)

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15.

15.

*sf* *sf* (*sf*) *sf* *sf* *sf*

*ff*

20.

20.

*p* *sf*

*più cresc.* *ff* *cresc.* *pp*

*p* *sf* *sf* *pp*

25.

25.

*cresc.*

30.

30.

*cresc.* *f* *p*

First system of the musical score. The right hand plays a series of chords and single notes, while the left hand plays a continuous eighth-note pattern. Dynamics include *f* and *cresc.*

Second system of the musical score. The right hand features melodic lines with slurs and fingerings, while the left hand provides harmonic support. Dynamics include *sf*, *ff*, and *pp*. Measure numbers 35 and 36 are indicated.

Third system of the musical score. The right hand continues with complex melodic passages, including slurs and accents. The left hand maintains a steady accompaniment. Dynamics include *sf*, *p*, and *sf*. Measure numbers 40 and 41 are indicated.

Fourth system of the musical score. The right hand shows a melodic line with a *cresc.* marking. The left hand has a consistent eighth-note accompaniment. Dynamics include *p*, *f*, and *sf*.

Fifth system of the musical score, concluding the page. The right hand features a melodic line with a *sf* dynamic. The left hand has a final accompaniment. Dynamics include *ff*. Measure number 45 is indicated. The page ends with a double bar line and a repeat sign.



This Study is designed for the rapid and alternate touch of the same note by the thumb and 2<sup>nd</sup> finger of both hands. The Author recommends it to be practised slowly at first, in order that the distinctness and rapidity which should characterize this lesson may be obtained by degrees and consequently with greater certainty.

El fin de este Estudio es el ataque rápido y alter-nante de la misma nota con el pulgar y el 2<sup>do</sup> dedo de ambas manos. El Autor recomienda que se estudie primero despacio, para que la claridad y rapidez que caracterizan a esta lección, se obtengan poco a poco y con mayor seguridad.

Vivace. (♩ = 132)

19. *p*

5.

10.

15. *(dolce.) pp*

*Ad.* \*

20. *(poco cresc.)* *(dim.)* *sempre p*

25.

25. Musical score for measures 25-29. Treble and bass staves. Measure 25 has fingerings 3 1 and 8 1. Measure 27 has fingerings 3 1 and 2 1. Measure 29 has fingerings 3 1 and 2 1. Bass staff has "Lw." and "\*" markings.

30.

30. Musical score for measures 30-34. Treble and bass staves. Measure 30 has fingerings 3 1 and 8 1. Measure 32 has fingerings 3 1 and 2 1. Measure 34 has fingerings 3 1 and 2 1. Bass staff has "Lw." and "\*" markings.

35.

35. Musical score for measures 35-39. Treble and bass staves. Measure 35 has fingerings 5 4 and 7 1. Measure 37 has fingerings 5 4 and 7 1. Measure 39 has fingerings 5 4 and 7 1. Bass staff has "p" and "cresc." markings.

40.

40. Musical score for measures 40-44. Treble and bass staves. Measure 40 has fingerings 2 1 and 2 1. Measure 42 has fingerings 2 1 and 2 1. Measure 44 has fingerings 2 1 and 2 1. Bass staff has "sf" and "p" markings.

45.

45. Musical score for measures 45-49. Treble and bass staves. Measure 45 has fingerings 2 1 and 2 1. Measure 47 has fingerings 2 1 and 2 1. Measure 49 has fingerings 2 1 and 2 1. Bass staff has "sf" and "Lw." markings.

50.

*p* *cresc.* - - - *ff*

(\*) >

55.

*p*

60.

*ritard.* - - - *legg.* *p*

65.

(*cresc.*)

70.

*f* *più f*



75.

Measures 75-79 of a musical score in D major. Measure 75 features a treble staff with a whole note chord (F#4, A#4, C#5) and a bass staff with a whole note chord (D#2, F#2, A#2). Measures 76-79 show a melodic line in the treble staff with eighth and sixteenth notes, and a bass line with eighth notes. Dynamic markings *sf* and *p* are present in measures 77 and 78.

80.

Measures 80-84 of a musical score in D major. Measures 80-84 show a continuous melodic line in the treble staff with eighth and sixteenth notes, and a bass line with eighth notes. Fingering numbers (1-4) are visible above the treble staff notes.

85.

Measures 85-89 of a musical score in D major. Measures 85-89 show a continuous melodic line in the treble staff with eighth and sixteenth notes, and a bass line with eighth notes. Fingering numbers (1-5) are visible above the treble staff notes.

90.

Measures 90-94 of a musical score in D major. Measures 90-94 show a continuous melodic line in the treble staff with eighth and sixteenth notes, and a bass line with eighth notes. Fingering numbers (1-5) are visible above the treble staff notes.

95.

Measures 95-99 of a musical score in D major. Measures 95-99 show a continuous melodic line in the treble staff with eighth and sixteenth notes, and a bass line with eighth notes. Fingering numbers (1-5) are visible above the treble staff notes.

100.

Measures 100-104 of a musical score in D major. Measures 100-104 show a continuous melodic line in the treble staff with eighth and sixteenth notes, and a bass line with eighth notes. Dynamic markings *f* and *ff* are present in measures 100 and 104. Fingering numbers (1-4) are visible above the treble staff notes.

This is intended as an Exercise in the expressive style of slow and solemn movements. Although passages of greater motion are introduced for the purpose of relief or contrast, yet a dignified and impressive style of performance should prevail throughout.

Este es un Ejercicio que sirve para el estudio del estilo expresivo de movimientos lentos y solemnes. Aunque, para hacer contraste, se han insertado en él algunos pasajes de mayor movimiento, sin embargo, debe prevalecer en el conjunto un estilo imponente.

Adagio con molto espressione. (♩ = 92)

20.

*p*

*Ben sostenuto.*

5.

*sempre legato*

10.

*pp*

*pp*

*ff*

First system of musical notation. The treble clef staff contains a melodic line with a slur over the first four measures, followed by a half note and a quarter note. The bass clef staff contains a more complex line with many slurs and fingerings. The word *cresc.* is written below the first measure of the bass staff.

Second system of musical notation, starting with the measure number 15. The treble clef staff has a melodic line with a slur. The bass clef staff has a complex line with many slurs and fingerings. The word *f* is written below the first measure of the bass staff.

Third system of musical notation. The treble clef staff has a melodic line with a slur. The bass clef staff has a complex line with many slurs and fingerings. The word *dim.* is written below the first measure of the bass staff, and the word *p* is written below the first measure of the treble staff.

Fourth system of musical notation, starting with the measure number 20. The treble clef staff has a melodic line with a slur. The bass clef staff has a complex line with many slurs and fingerings. The word *f* is written below the first measure of the bass staff, and the word *ff* is written below the first measure of the treble staff.



*sotto voce*

*p*

*cresc.*

25.

*p cresc.* *f* *cresc.* *f* *f*

The musical score for 'Lied der Nachtigall' is written for voice and piano. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score is divided into two systems. The first system shows the vocal line and piano accompaniment. The vocal line begins with a forte (f) dynamic and a melodic phrase. The piano accompaniment features a series of chords and a bass line. The second system continues the vocal line and piano accompaniment. The vocal line ends with a fermata. The piano accompaniment includes a section marked with a piano (p) dynamic and a sequence of notes numbered 1 through 5, with a final note marked with an asterisk (\*).

30.

pp *sempre p*

53 4 2

*sf* *p*

*cresc.* *sf* *p*

(Xw) (\*)

35.

*f* *sf* *p*

5 (Xw) 8 2 1 3 2 4 1 2 5 2

pp

4 1 8 5 1 2 1 2 5 2 1 2

sempre *p*

Red. \*

Red. \*

This system contains two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It features a complex melodic line with many beamed sixteenth and thirty-second notes, and some triplets. The lower staff is in bass clef with the same key signature and time signature, featuring a simpler accompaniment with eighth and quarter notes. The instruction "sempre p" is written above the first measure of the upper staff. Below the first measure of the lower staff is the word "Red." and an asterisk. Below the third measure of the lower staff is another "Red." and an asterisk.

40.

Red. \*

Red. \*

This system continues the piece. The upper staff has a measure marked "40." followed by more complex melodic patterns. The lower staff continues its accompaniment. Below the first measure of the lower staff is "Red." and an asterisk. Below the third measure of the lower staff is another "Red." and an asterisk.

*dim.*

*rall.*

This system shows a change in dynamics and tempo. The upper staff begins with a series of beamed notes, and the instruction "dim." is written below the first measure. The lower staff has a simpler accompaniment. The instruction "rall." is written below the third measure of the upper staff.

Energico.

45.

*ff*

*pp*

This system marks a new section with the tempo instruction "Energico." above the first measure. The measure number "45." is above the third measure of the upper staff. The upper staff features a series of chords and moving lines. The lower staff has a bass line with eighth notes. The instruction "ff" (fortissimo) is below the first measure of the lower staff, and "pp" (pianissimo) is below the fifth measure of the lower staff.

*pp*

*cresc.*

This system continues the energetic section. The upper staff has a series of chords. The lower staff has a bass line with eighth notes. The instruction "pp" is below the first measure of the lower staff, and "cresc." (crescendo) is below the third measure of the lower staff.



50.

*sf* *decresc.*

*pp* *cresc.*

*pp*

55.

*dim.*

*calando* *perdendosi*

This Study is designed to promote a delicate, pearly and flowing touch. To play it with advantage and effect, the lights and shades indicated by the different marks should be observed with the strictest attention.

Este Estudio tiene por objeto de adquirir un ataque delicado, suave y deslizante. Para tocarlo eficazmente, los matices indicados por las diferentes marcas, deben ser observados con la mayor atención.

Allegro moderato. (♩ = 112.)

21.



25.

Musical score for exercise 25, featuring a treble and bass staff with various musical notations including eighth notes, sixteenth notes, and rests.

35.

*f* *sf* *p* *pp*

[illegible]



The image shows a musical score for the piano introduction of 'The Merry Widow' by Franz Lehár. The score is written for piano and includes fingerings, dynamics (p, sf), and articulation marks. The key signature is B-flat major (two flats) and the time signature is 3/4. The score is divided into four measures. The first measure contains a series of eighth notes with fingerings 4 3 1 3, 2 4 1 3, and 2. The second measure contains a series of eighth notes with fingerings 1, 5, 5, and 4. The third measure contains a series of eighth notes with fingerings 5 2 1 4, 1 4 2, and 1 5 3 1. The fourth measure contains a series of eighth notes with fingerings 2 4 1 3, 2 1 5 2, 5 2 4 2, and 2. The score is marked with a piano (p) dynamic in the third measure and a sforzando (sf) dynamic in the fourth measure. The score is written on a grand staff with a treble and bass clef. The key signature is B-flat major (two flats) and the time signature is 3/4. The score is divided into four measures. The first measure contains a series of eighth notes with fingerings 4 3 1 3, 2 4 1 3, and 2. The second measure contains a series of eighth notes with fingerings 1, 5, 5, and 4. The third measure contains a series of eighth notes with fingerings 5 2 1 4, 1 4 2, and 1 5 3 1. The fourth measure contains a series of eighth notes with fingerings 2 4 1 3, 2 1 5 2, 5 2 4 2, and 2. The score is marked with a piano (p) dynamic in the third measure and a sforzando (sf) dynamic in the fourth measure. The score is written on a grand staff with a treble and bass clef. The key signature is B-flat major (two flats) and the time signature is 3/4.

[illegible]

60. *Adagio*

*pp*

*Ad.* \*

[illegible]

13139

First system of the musical score. It consists of two staves. The left staff is in bass clef and the right staff is in treble clef. The key signature has three sharps (F#, C#, G#). The first measure of the left staff is marked *sf* and the first measure of the right staff is marked *p*. There are numerous fingerings and slurs throughout the system.

Second system of the musical score, starting at measure 75. The left staff continues with the same key signature and dynamics. The right staff has a *dimin.* marking and a *p* marking. There are slurs and fingerings throughout.

Third system of the musical score, starting at measure 80. The left staff has a *p* marking. There are slurs and fingerings throughout.

Fourth system of the musical score, starting at measure 85. The left staff has a *dol.* marking. Below the staves, there are markings: (Λω), (\*), (Λω), (\*), (Λω), (\*).

Fifth system of the musical score, starting at measure 90. The left staff has a *cresc.* marking and a *ff* marking. Below the staves, there are markings: (Λω), (\*), (Λω), (\*), (Λω), (\*).

Sixth system of the musical score, starting at measure 95. The left staff has a *ff* marking and a *pp leggero.* marking. Below the staves, there are markings: (Λω), (\*).







20.

20. *cresc.* *rall.*

*a tempo.* 25.

25. *p*

30.

30. *cresc.* *f*

35.

35. *sf* *f*

*p*

40.

40. *cresc.* *ff*

This study demands great power and energy of execution throughout. In the conception of his plan the Author has proposed to himself to characterize a "CONFLICT OF DEMONS."

Este Estudio requiere en toda su ejecución una gran fuerza y energía. Al concebir su plan, el Autor se propuso caracterizar un "Conflicto de Demonios."

Allegro marcato. (♩ = 108.)  $\frac{4}{4}$

23.

5. 10.

*cresc.* *sf* *p* *ff* *sf* *sf*



[illegible]



25.

*sf* *p* *sf* *p*

30.

*pp* *cresc.*

*ff* *sf*

35.

*sf*

*sf*

40.

40.

3 1 5 3 4 2 3 1 4 2 3 1 5 3 4 2 3 1

4 2 3 1 2 3 1 2 3 4 2 1 2

1 3 3 5 2 4 1 3 2 4 1 3 3 5 2 4 1 3

*f*

2 4

1 2

This musical score is for the waltz 'The Merry Widow' (Die lustige Witwe) by Franz Lehár. It is in 3/4 time and B-flat major. The piano part is written for the left hand on a grand staff, featuring a series of chords and arpeggios, often marked with 'sf' (sforzando). The violin part is written on a single staff, featuring a series of eighth and sixteenth notes, often marked with 'sf' (sforzando). Fingerings are indicated by numbers 1-5 above or below notes. The score is divided into two systems, each containing a piano and violin part.

Musical score for "L'Allegretto" by Franz Schubert, Op. 139, No. 3. The score is in 3/4 time, key of B-flat major, and consists of two staves. The first staff is the treble clef and the second is the bass clef. The tempo is marked "Allegretto" and the mood is "moderato". The score includes a "cresc." marking and a "sempre cresc." marking. The piece ends with a double bar line and a repeat sign.

50.

55.

*ff* *p* *f* *ff* (*sf*)

*Qw* \*

60.

*p* *f* *ff* (*sf*)

65.

*p* *f* *ff* *p*

5 4 3 4 5 *dimin.*

*f* *ff*

(*Qw*) (\*)

70.

*f* *ff*

*tr* *tr*

$\frac{32}{24}$   $\frac{13}{32}$  1 4 1 2 1 1 4 1 2 1 2



75.

80.

85.

90.

This page contains five systems of musical notation for a piano piece. The notation is written for both the right and left hands on grand staves.

- System 1:** Features a right-hand melody with a dotted half note and a half note, followed by a series of eighth notes. The left hand plays a steady eighth-note accompaniment. Dynamics include *ff* and *sf*. Fingerings are indicated with numbers 1-5.
- System 2:** Continues the right-hand melody with a series of eighth notes and a dotted half note. The left hand has a series of eighth notes. Dynamics include *sf* and *ff*. A measure number of 95 is indicated.
- System 3:** The right hand has a series of eighth notes and a dotted half note. The left hand has a series of eighth notes. Dynamics include *sf* and *p*. A measure number of 100 is indicated.
- System 4:** The right hand has a series of eighth notes and a dotted half note. The left hand has a series of eighth notes. Dynamics include *dimin.* and *pp*. A measure number of 100 is indicated.
- System 5:** The right hand has a series of eighth notes and a dotted half note. The left hand has a series of eighth notes. Dynamics include *ff* and *sf*. A measure number of 100 is indicated.

The notation includes various musical symbols such as notes, rests, beams, and slurs. Fingerings are indicated with numbers 1-5. Dynamics are indicated with *ff*, *sf*, *p*, and *pp*. Articulations like accents and staccato are used throughout.



In this lesson the Author has chosen the form of a Fugue, preceded by a Prelude, in order to give the Performer a practice in the strict style of the old school. As the proper execution of a Fugue requires that the subject and its secondary should be distinctly and prominently marked, whether they appear openly or involved, he has thought proper to distinguish them throughout for the better direction of the Performer.

En esta Lección, el Autor escogió la forma de Fuga, precedida por un Preludio, para dar al ejecutante práctica en el estilo severo de la escuela antigua. Como la ejecución adecuada de una Fuga requiere que sus temas principal y secundario sean marcados de una manera prominente y clara, así aparezcan abiertamente o sólo embozados, ha juzgado mejor el distinguirlos durante toda la pieza para mejor guía del ejecutante.

Allegro comodo. (♩ = 108.)

24. *f*

5.

10.

*ritenuto.* *decresc.* *f*



The musical score for 'The Rose Tree' is presented in two systems. The first system shows the beginning of the piece in 5/2 time, with a treble staff featuring a melodic line and a bass staff with a more active accompaniment. The second system continues the melody and accompaniment, with the treble staff showing a series of eighth notes and the bass staff providing a steady accompaniment. The score is written in a key with three flats (B-flat, E-flat, and A-flat) and a common time signature of 5/2.

20.

*sf*

*sf*

4 3 1 4 1 4

4 1 2 3 4 2 1 2 3 1 3 4

The image shows a musical score for a piece titled "The Bird Song" (Op. 10, No. 1) by Robert Schumann. The score is written for piano and is in G major (one sharp) and 3/4 time. The tempo is marked "Allegretto" and "Moderato". The score consists of two staves, treble and bass. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The music is characterized by a series of eighth and sixteenth notes, often beamed together, suggesting a bird-like melody. There are various fingerings indicated by numbers 1-5. The piece is divided into two measures by a double bar line. The first measure contains a series of eighth notes in the treble and a series of eighth notes in the bass. The second measure contains a series of eighth notes in the treble and a series of eighth notes in the bass. The piece ends with a double bar line.

25.

*sf* *f*

*ff*

*sostenuto.* 30.

*sf* *decresc.*

35. *Adagio.*

*slentando.* *attacca Fuga.*

# Fuga.

a tre Soggetti.

Allegro moderato. (♩ = 80.)

40.

1<sup>mo</sup> Sog.

1<sup>mo</sup> Soggetto.

*mf ben marcato.*

2<sup>do</sup> Sog.

2<sup>do</sup> Sog.

1<sup>mo</sup> Sog.

45.

destra.

sinistra.

2<sup>do</sup> Sog.

cresc.

*f*

1<sup>mo</sup> Sog.

50.

1<sup>mo</sup> Sog.

2<sup>do</sup> Sog.

1<sup>mo</sup> Sog.

*f*



55.

*p*

2<sup>do</sup> Sog.

1<sup>mo</sup> Sog. *m.s.*

1<sup>mo</sup> Sog. (moto retrogrado.)

60.

*ff*

1<sup>mo</sup> Sog. (moto retrog.)

1<sup>mo</sup>

65.

Sog.

1<sup>mo</sup> Sog.

*sf*

*sf*

*sf*

8 2 3 5 2 1 2 5 8 2 3 5 2 1 2 4

4 1 5

70.

3<sup>zo</sup> Sog.*mf*2<sup>do</sup> Sog.3<sup>zo</sup> Sog.

75.

3<sup>zo</sup> Sog.3<sup>zo</sup> Sog.*m.s.*3<sup>zo</sup> Sog.(retrog.)

80.

3zo Sog.

*f*

*f*

85.

*f*

*f*

3zo Sog.

1mo Sog.

*ff*

*ff*



90.

1<sup>mo</sup> Sog.(retrog.)

100.

8

1<sup>mo</sup> Sog.(retrog.)

105.

115.

















